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That the Old French *gehine*, with its tonic *i*, could not have its origin in GEHENNA, Scheler had not at all overlooked. In his *Dictionnaire d'Étymologie française* (3<sup>d</sup> edition, 1888) he reproaches Littré with having confounded *gehine* (confession, *aveu*) with *gehenne* (torture) in the "historique" given for *gêne*. All the early examples that Littré gives (from the thirteenth century) show *gehine*. Under the "historique" of *gêhenne*, he has indeed a passage from Brunetto Latini's 'Trésor' that contains "dou feu de jehenne" (misprinted *jehenne*). This learned word cannot have been much in use either; for, to say nothing of 'Li sermon Saint Bernart' and 'Die Predigten Gregors über Ezechiel,' where it does not occur, the indolent translator—if translator he can be called—of the 'Dialogue Gregoire,' who constantly transfers the Latin words of his text into the French, always has *infer* for the Latin GEHENNA. Cf., e. g., pp. 191 9.10, 259 17, 19, 20, 260 7. This means, first, that he did not know *gehenne* at all, otherwise he would have used it, since it exactly corresponds to GEHENNA; and second, what is more important, that the common Old-French word *gehine*, which he must have known, had not the meaning of GEHENNA, as he would otherwise have preferred even this to *infer*.

In later times there seems to me to have been confusion indeed; not, however, in regard to the substantives, but to the verbs *gehiner* and *gehenner*, where in a great number of forms the syllable most interesting to us was not under the tonic accent.

While we cannot develop easily the meaning of the Mod. Fr. *gêne* from that of the learned word *gehenne*, which is only used in the same sense as the biblical GEHENNA, *gehine* offers no difficulty in this respect, as is shown by such phrases as *mettre à la gehine*=Mod. Fr. *mettre à la gêne*.

EUGENE LESER.

New York.

TWO UNEDITED CHANSONS OF  
ROBERT LA CHIÈVRE DE  
REIMS.

IN announcing my intention of publishing a critical edition of the extant poems of Robert

de Reims based on the study of all the manuscripts, I am able to designate and print two chansons hitherto unpublished either in whole or in part.

Raynaud, in his *Bibliographie des Chansonniers*, names no less than five numbers, representing chansons by this poet, as unedited, viz., Nos. 35, 1510, 1852, and two which should be placed under 1163. The identity of these last two with 1163 was noted by Brakelmann in Herrig's *Archiv*, vol. 42, where they were published. Another also, 35, is to be eliminated from the number of unpublished chansons. It furnishes an instance of an interesting palaeographical error, the *r* of *rivage* being taken for *v*: an error, however, not Raynaud's originally, but that of the copyist, Sainte-Palaye transcribing probably from the manuscript now known as 1050, *nouvelle acquisition française*, lost since Sainte-Palaye's time and more lately recovered. A comparison of this manuscript with Sainte-Palaye's copy preserved at the Arsenal Library shows that the chanson 35 and that of Raynaud's appendix noted as published by Tarbé, are one and the same.

The manuscripts referred to below are denoted as follows: *A*, Bibliothèque Nationale, fonds français 843; *C*, *ibid.* 12615; *N*, 1050 noted above. The corrections I make are mostly slight, with the intention chiefly of rectifying the metre and of filling *lacunae*. The discovery by me of the first stanza of 1510 in MSS. *AC*, not mentioned as there by Raynaud, enables me to establish the original form of the strophes, a restoration that may be easily understood from the readings given. In the present text no attempt is made to reconstruct the original orthography.

(1510 of Raynaud).

I

Main s'est levee Aeliz,  
Qui tout son cuer en deliz  
A mis et en faire joie.  
Sole tient sa voie  
5 Les un pleseïs.  
La chantoit une mauviz  
Qui sempre mout a enviz  
A por li ses chans feniz,  
Quant ele soz la ramee

- 10 Ot haut chanté :  
En une douce pensee  
Muie a ma volenté.

## II.

- Molt ert bele et avenant,  
Trop petite ne trop grant ;  
15 Face ot blanche enluminee,  
Bouche coloree,  
Euz verz et rians,  
Gorge blanche come argenz,  
Mameletes ot poignans.

- 20 . . . . .  
Iluec s'estoit arestee,  
Molt porpensans  
De la longue demoree  
Que faisoit ses amans.

4 entire line wanting in *N*—5 *Les* wanting in *N*—7 *sempre* wanting in all three manuscripts—10 *En haut chante N*—12 *I jut a ma volente AC*—Strophe II wanting in *AC*—20 wanting in *N*—22 *Molt pensans N*.

(1852 OF RAYNAUD).

## I.

- Quant fueillissent li buisson  
Que naist la flor e lunc pré  
Que chantent cil oisselon  
Contre le tens et la saison d'esté ;  
5 Chanter m'estuet par raison.  
Qu'Amors le m'ont dit et comandé,  
Qui mon cuer ont detenu en prison.  
Et grant piece a m'ont afié  
De m'on rendre guerredon  
10 A ma volenté.  
Et si m'ont doné un don  
Que par droit puis bien chanter,  
En non Dieu je m'en dueil  
Et debris d'amer.

## II.

- 15 Lonc tens servies les ai  
D'entier cuer fin et joiant,  
Et encor les servirai  
Por atendre le guerredon plus grant.  
Se la bele qui j'aim tant  
20 De s'amor ne m'aprobe autrement,  
Mon cuer ensuit retraire sans delai.  
En vain ai servi longuement,  
N'oncor pas ne m'en repent,  
Ne ja ne ferai.  
25 Se g'ensi n'en puis joir

- Dire porrai sans mentie :  
Et li verz glaioloi  
M'a tolu m'amie.

2 e lunt pre—28 monami.

A. B. SIMONDS.

Paris.

SOME VERBAL RESEMBLANCES IN  
THE ORLANDO FURIOSO AND  
THE DIVINA COMMEDIA.

THAT the *Orlando Furioso* of Ariosto is crowded with imitations of other writers was noticed almost as soon as it was published. Already, in 1540 Fausto da Longiano wrote his *Citatione de luochi, onde tolsero Le Materie il conte Matteo Maria, e M. Ludovico*, and from that time on many monographs have been written to show Ariosto's indebtedness to Greek, Roman and later writers.\*

Attention has been called by others to resemblances between certain portions of the *Divine Comedy* and *Orlando Furioso*,—especially the account of Hell, the Terrestrial Paradise and the Moon in Canto xxxiv, where not only the general description follows more or less closely that of the great Florentine, but often the very same words are used. There are, moreover, many minor touches which have evidently been suggested by the *Divine Comedy*; as, for instance, the fierce invective against avarice (Canto xliii, 1-4), the sculptures on the fountain of Merlin (xxvi, 30), Fortune turning her wheel, (xlv, 1). Many metaphors, figures and incidents drawn from classic sources occur both in Dante and Ariosto, and yet the latter resembles the former so closely that we must believe his language was more or less influenced by his predecessor. Thus the description of the Harpies (xxxiii, 120) though based of course on Vergil, resembles very closely that of the Inferno xiii, 13-15.

It is not my intention to discuss the above class of resemblances, but simply to give a list of passages in the *Orlando Furioso* which exemplify what may be called the unconscious influence exerted by Dante on the diction

\*See for a list of these writers, Rajna, *Le Fonti dell'Orlando Furioso*, Firenze, 1876.